The EDISON KINETOGRAM

VOL. 4 London Edition, January 15, 1912 No. 7

SCENE FROM

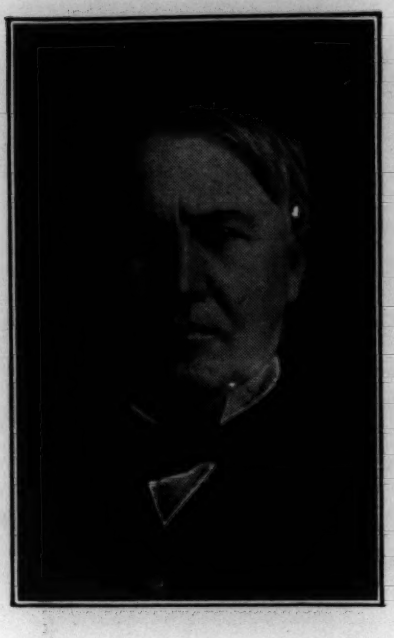
AN ISLAND COMEDY

FILM No. 6899

Released February 3rd, 1912.

EDISON FILMS TO BE RELEASED on February 3, 7, 10 & 14, 1912

Vol. 4 JANUARY 15, 1912 No. 7



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.
Published by THE EDISON MANUFACTURING Co., Ltd.
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& Edison Works, Willesden Junction, London, N.W.

EDISON FILMS

Released between February 1st and 15th, 1912.

"AN Island Comedy" is a picture *par excellence* that will please any audience. It was made in the Thousand Islands, among beautiful environs. Its story is a most interesting and amusing one, cleverly adapted and admirably played.

"The Lure of the City" follows a country lad from the farm to the metropolis and back again, with his impressions and experiences shown in a manner that justifies his return in the end to "home, sweet home." An early scene in the film was posed from the famous painting, "Breaking the Home Ties," and is a faithful reproduction.

"The Kid from the Klondyke" is a comedy pure and simple, with Western atmosphere, as its title indicates. "The Kid" is not as "green" as the sharps into whose hands he falls hope he may prove to be, and turns the table on them in a highly amusing manner.

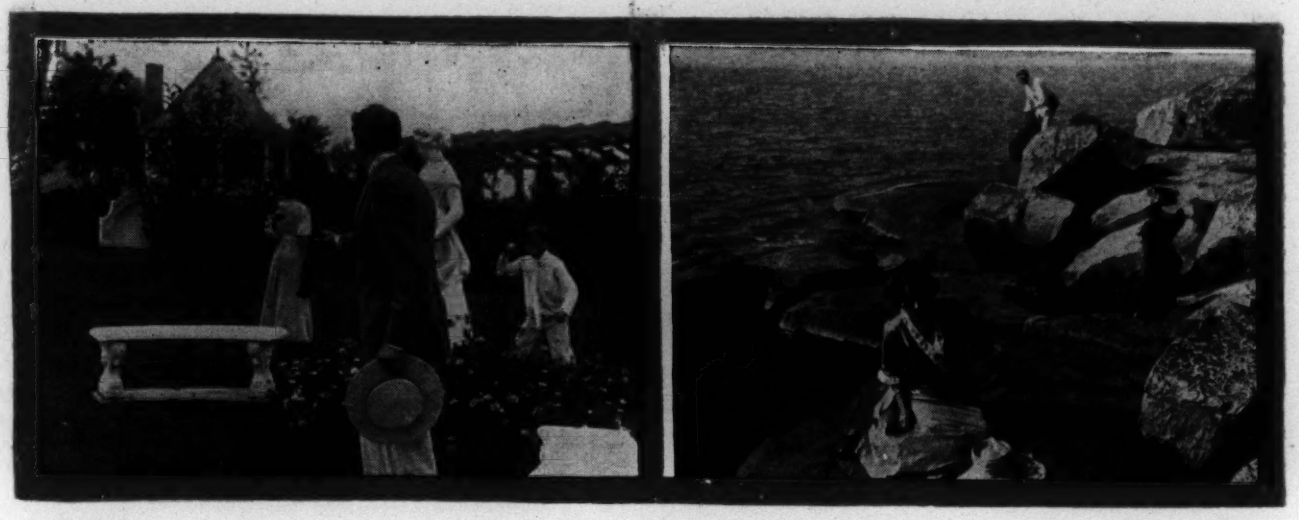
Another Edison dramatization of a well-known story, this time, "The Madonna of the Tubs," by Elizabeth Stuart Phelps, is scheduled for release on February 14th, under the title, "Pull for the Shore, Sailor." Being a tale of the sea, it presents ample opportunity, of which we have made the most, for dramatic action, beautiful scenic effects and excellent photography.

And the remaining two have something just as interesting, for that's our *forte*—to give photo-play enthusiasts the unusual.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on **February 3rd, 7th, 10th & 14th, 1912**



An Island Comedy

(COMEDY)

Released February 3rd, 1912

Film No. 6899 **Copyrighted, October, 1911** **Code, Vordaecher** **Approx. Length 1000 feet**

CAST OF CHARACTERS

MR. SCHUYLER ..... MARC McDERMOTT
THE ONE HE ADORES ..... MIRIAM NESBITT
HER FATHER ..... WILLIAM WADSWORTH
HER SMALL BROTHER ..... YALE BOSS

HERE is an outdoor picture taken among the beautiful Thousand Islands, and showing how one of the islands became a sort of a stage for one of Cupid's pranks, played by a small boy as understudy to the little God of Love. The story begins by showing the admiration of a young girl for a certain young man, an admiration which she confides to her chum. In a spirit of mischief the latter passes the information on to the aforesaid young man, not knowing that the girl's small brother is listening to the conversation. When the young man approaches his divinity, full of confidence, he finds a very cool reception awaiting him. But, being a young man of resource he makes a bargain with the small boy. We next see the youngster landing his sister on one of the tiny little islands in the St. Lawrence, and while her attention is directed to its beautiful scenery he pushes off his boat and leaves her there alone. By a most singular coincidence, just then the young man lands on the other side of the island. And then to carry the joke a little further, the boy steals his boat.

As the hours pass, and the young lady's hunger grows apace, she begins to wish that she could speak to the young man, especially as he carries a knapsack, which might contain luncheon, but she holds out gravely until he brings forth the luncheon right before her eyes. Then she incontinently surrenders.

The story is told in a light comedy vein, and with its exquisitely beautiful scenic environment and delightful playing, ought to score heavily.

Posters for this subject will be issued.

The Ghost's Warning

(DRAMATIC)

Released February 7th, 1912

Film No. 6913 **Copyrighted, November, 1911** **Code, Vorderrang** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

PRINCE SOMBRA..... }
COUNT SOMBRA (his descendant) } .....MARC McDERMOTT
THE PRINCE'S BRIDE .....MIRIAM NESBITT
AN AMERICAN MILLIONAIRE .....WILLIAM WADSWORTH
HIS DAUGHTER.....MARY FULLER
HER COUSIN .....ETHEL BROWNING
A YOUNG PORTRAIT PAINTER .....DARWIN KARR

HERE is a real ghost story, but not of the blood curdling kind. In fact, the ghost in this instance is the deciding factor which makes the happy ending of a charming love story.

The tale begins back in the old, old days, when lords and ladies lived in romantic old castles and dressed in picture clothes. A maiden comes to the time of life when she must choose between love and high position. Her artist lover is only a carver of wood, so she chooses the prince, who gives her rich jewels and a great name. Of course she is unhappy, and we see the enactment of the final tragedy of her life, after which her ghost haunts the spot where it took place.

Then we come to matters of to-day. A descendant of her cruel husband, Count Sombra, has come to America to marry some American dollars. He has met the father of a girl who seems desirable, and comes by invitation to call on her. A little surprise awaits the girl, for the girl has a cousin whom he has met before, and who wants to marry him. He lets her know of his intention to marry the heiress, and being a young lady of resource she decides to upset his plans. She introduces a handsome young artist, and gets him a commission to paint the heiress's portrait. The scheme is partly successful; the heiress falls in love; but the millionaire takes his daughter, also the count and the cousin, for a cruise on his yacht to the Mediterranean as a cure for the girl's infatuation. It looks as if his cure were likely to succeed and the heiress forget the artist lover. The latter is sketching at Castle Sombra when the yacht party lands there. They do not meet, but while the heiress is trying to decide to fulfil her father's wishes, and accept the count, the ghost of the girl who made the wrong choice comes to her and warns her to avoid her unhappy state and to marry the man she loves.

The story is splendidly cast, is scenically superb, and should prove one of the most fascinating of film romances.

Posters for this subject will be issued.

Willie Wise and His Motor Boat

(COMEDY)

Released February 7th, 1912

Film No. 6908 **Copyrighted, November, 1911** **Code, Vorderlauf** **Approx. Length, 650 feet**

CAST OF CHARACTERS

WILLIE WISE.....WILLIAM WADSWORTH
HIS RIVAL.....DARWIN KARR
THE GIRL.....ETHEL BROWNING

THIS story introduces a new character to lovers of Silent Drama; a youth whose self-esteem makes him believe himself equal to any emergency. In this case the emergency is supplied by a small innocent looking motor boat engine.

To eclipse a rival youth whose sail boat has charmed the particular girl he adores, he buys a motor boat. The girl of course accepts his invitation for a ride, and then he suddenly realizes that the ways of a gasolene engine are too much for him, and that he should have listened to the instructions of the man who sold him the boat.

He tries all the various handles, but in vain, and whenever the young lady inquires what he is doing he substitutes a vigorous use of the oil can for an explanation of the delay. The boat drifts helplessly along while he tries to cajole the inert little motor into doing something for the good of its country. Then suddenly he remembers the book of instructions left by the former owner for his enlightenment. He gets it, unobserved by the girl, but it is like Greek to him, for who could "turn on the gasolene" without knowing which of the dozen variously shaped little wheels and handles to turn; and so it goes. The direction to "turn her over" he fails to take to mean the fly-wheel, and the girl being the only "her" in sight, he gives it up.

After many ludicrous mistakes, during which he covers his face and neat white clothes with machine grease, a small boy rows up alongside and scornfully shows him how easy it is to start the motor. And then the boat proceeds to show him feats of speed and other trials too terrifying to recite.

We see the girl fall overboard and the rival rescue her, and of course Willie gets "back to the land," but in a way that he never planned.

It is a comedy that depends but little on the photographic effects, beautiful and laughable though they be, its humour being mainly in the trials of the amateur as shown by his face and actions, and in the playing of the quaint and laughable situations of the story.

Posters for this subject will be issued.

The Lure of the City

(DRAMATIC)

Released February 10th, 1912

Film No. 6919 **Copyrighted, November, 1911** **Code, Vordracken** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE BOY ..... HAROLD M. SHAW
HIS FATHER ..... WILLIAM WEST
HIS MOTHER ..... MRS. WILLIAM BECHTEL
THE GIRL ..... MARY FULLER
HER MOTHER ..... MRS. WALLACE ERSKINE
A THEATRICAL MANAGER ..... WILLIAM WADSWORTH

AT the World's Fair in Chicago, the painting which touched the hearts of the people from all parts of the world was called "Breaking the Home Ties." This picture forms the basis of the film which tells of the ambition of a farmer boy to win fame and fortune in the city.

We see him leave the plough and his old father and mother, even the little country lass who loves him, and we follow his career as he struggles to get work, and slowly loses heart in the big town. At last, after months that show only disappointment, he gets a job that will just pay his meagre expenses, a sad sequel to the high hopes he entertained when he answered the "get-rich-quick" advertisement which lured him to the metropolis. And then the little country girl back home has a brilliant idea: she looks up another city advertisement, and hies her to town also, pretending to the lad that she has caught the same wild ambition that brought him there. She even lets herself apparently fall into the snares of a cheap theatrical manager. This last incident is too much for the boy, and he suddenly wakes up and realizes that the good home, the sweetness of the country, and life with the girl he loves, would be far more attractive than his present sordid struggle. Of course, the little girl pretends to be hard to persuade, but of course in the end she relents and we see them finally go "back to the land," and to happiness as the story comes to a close.

The picture has all of the appeal of Hovenden's great painting, and in addition, introduces us to some remarkable types both of the country and of the city. Photographically, it is exceptionally beautiful, and is played with a tenderness and skill for which the Edison players have long been noted.

Posters for this subject will be issued.

The Kid from the Klondyke

(WESTERN COMEDY)

Released February 14th, 1912

Film No. 6914 **Copyrighted October, 1911** **Code, Vordem** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE KID.....HAROLD M. SHAW
THE STENOGRAPHER.....REEVA GREENWOOD
HER FATHER.....JOHN R. CUMPSON
A SMOOTH ARTICLE.....EDWARD BOULDEN
HIS CONFEDERATES.....ALICE WEEKS, GERTRUDE McCOY

"KID" BOLTON, having made a stake of about fifty thousand dollars in the Klondyke, decides to go back to the States, and is given a rousing send-off by the boys.

In Seattle he purchases new clothes, a silk hat and jewelry, and manages to become acquainted with a pretty stenographer, Ollie, at the hotel. He falls in love with her and shortly afterwards proposes, only to be rejected. But he bobs up serenely and proposes again, this time dictating his proposal to Ollie, who writes it for him and charges him a twenty-five cent fee. Upon receiving this unique offer she decides to accept him, but only on condition that he obtains her father's consent. This is quite satisfactory to the "Kid," and he starts for Chicago to visit his future father-in-law. On the train he confides to a fellow passenger that he has made a fortune in the Klondyke, whereupon the stranger decides to try to get some easy money from him. He invites him to dinner, where he introduces him to two young women, his confederates, to whom he conveys the news that he has found an easy mark by telegraphing with a knife on a glass of water. The "Kid," however, thoroughly familiar with telegraphy, gets the message also and is warned that he is among sharpers.

Arriving in Chicago, he writes Ollie's father that he would like to see him. The next day his train acquaintances arrive in an automobile to take him out and show him the town. He leaves all his money and valuables with the clerk and joins them, riding out to a hotel, where they have a sumptuous dinner. When the bill is presented, his friend asks the "Kid" to pay, but he has no money, and the proprietor orders them both to be thrown out of the place.

Next day at his hotel, the "Kid" receives Ollie's father, but when they come face to face he finds that he is none other than the proprietor of the hotel. Naturally, he will not have such a man as the "Kid" must be for a son-in-law, and rushes out in a rage.

But the "Kid" refuses to be beaten, and, taking his friend the sharper with him, decides to beard the lion in his den. He finds Ollie's father dining tete-a-tete with the two girls, and by threatening to tell his daughter, he soon obtains his written consent to marry Ollie. Ollie arrives, and the wedding bells ring out.

This is an unusual comedy, briskly played.

Posters for this subject will be issued.

"Pull for the Shore, Sailor"

From "The Madonna of the Tubs," by Elizabeth Stuart Phelps.

(DRAMATIC)

Released February 14th, 1912

Film No. 6921 **Copyrighted, December, 1911** **Code, Voreilig** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

ELLEN JANE, a laundress at Fairharbour ..... LAURA SAWYER
HENRY, her husband ..... JAMES GORDON
THEIR LAME BOY ..... GLADYS HULETTE
THEIR LITTLE GIRL ..... EDNA MAY WEICK
THE CITY LADY ..... MABEL TRUNNELLE

"THE Madonna of the Tubs," as Elizabeth Stuart Phelps has called her principal character, is simply a washerwoman who lives on the outskirts of a fishing village with her husband and children. All went well with the little family until Henry left on a fishing voyage. The night before he was induced by his comrades to take a drink. He was not in the habit of doing so, but it was parting, and so he yielded to their wishes; as usual, one glass led to another. Finally he arrived home—his head in a muddle, mad at himself and all the world. A quarrel with his wife ensued and he left the home in anger. He had scarcely gone before the little mother realized what it meant, and out in the night she called for him, but he heard her not and the ship sailed away.

Then the story pictures the tragedy of the deep—the terrible fog that calls so many victims home. We see two fishermen in their little dory out in the open sea. Then the quiet, solemn fog steals around them and blots out everything. Their comrades call from the ship, but receive no answering word. Finally the fog lifts and the little dory with its two human beings is alone on the great ocean. Days pass by and Henry alone survives.

The news of the disaster has reached the ears of the "Madonna of the Tubs," and we see her and the children anxiously scanning the sea for Henry's ship to return.

A few days later David, the crippled boy, sings "Pull for the Shore," the song they sang so much before the father left. The mother stops her work, goes to the little organ and plays the song for him.

Here the scene fades and changes to the father at sea, hopeless and alone. The inspiration seems to reach him and he takes up the struggle again. Along the horizon a sail is seen—he signals it, and is saved.

We then see the mother on Christmas Eve trying to cheer the children with a tiny Christmas tree. Poverty has settled around them, but a kind friend sends in a Christmas box and livens up the mourners. The greatest joy of all comes when the door bursts open and the father rushes in and fondly embraces his little family.

A sweet, pathetic tale that is sure to reach the heart of the audience, well told by the Edison players.

Posters for this subject will be issued.

The Edison Adaptation of R. L. Stevenson's "Black Arrow"

There is no novelist in the whole history of fiction, perhaps, who has won quite the same popularity and love with English-speaking people throughout the world as that famous man of letters, Robert Louis Stevenson. Most of his works have long since taken their place in the world's book-shelves as classics, to be cherished for all time, and there can be few people, men, women, or children, who have not spent enchanted hours at some time in their lives under the word-spell of this great literary magician. In selecting "The Black Arrow," therefore, as the subject for a cinematograph play, the Edison Manufacturing Company have made a wise choice. The novel's reputation is already universal, and the welcome to the film is consequently assured beforehand ; but when, added to this, we have the care, the artistry, the scholarship, and, not least important, the money which has been lavished without stint on the production of the picture play, the result may easily be guessed to be something, the like of which has seldom been seen before. It is in very fact, an "animated picture."

There is much that might be written on the subject, and much more still which might be said of the film itself, but unhappily space is limited, and we will, therefore, leave the rest to the Edison Company, who will tell the tale in the words of their own synopsis.—*Bioscope.*

Christmas week was a memorable one at the Kensington Picture Theatre. Mr. H. B. Morris had a very busy time. One moment he was talking to the audience and the next minute we would find him as Santa Claus giving away souvenirs. As also showing his remarkable enterprise we may mention he had about a dozen or more Santa Claus men parading the High Street advertising Edison's topliner, "A Christmas Carol.' Another bright idea of his was the utilisation of a children's choir to render the carol.—*Kinematograph and Lantern Weekly.*

Advertising Synopses for Edison Releases in this Issue.

We commence in this issue of the KINETOGRAM to help the many managers who advertise our films in local daily papers, giving a brief description of Edison films. Our regular synopses are of course too long for this purpose, and we therefore have decided to publish in each issue short descriptions for advertising purposes, and believe this departure will be welcomed by all.

"AN ISLAND COMEDY."

Light comedy of the most delightful order taken at the Thousand Islands, St. Lawrence River. The story is bright and original and the scenery wonderfully beautiful.

"THE GHOST'S WARNING."

"Choose love all else is misery." This warning, uttered by the ancestor of a count, saves a young American girl from a life-long mistake. The story is fascinating and the scenery superb.

"WILLIE WISE AND HIS MOTOR BOAT."

Willie buys a motor boat in order to cut out his rival and has experiences with it which are startling. Some trick work adds in making this a comedy out of the ordinary.

"THE LURE OF THE CITY."

How a young man was attracted by a "get-rich-quick" advertisement, his struggles in the city, and how he was finally brought back home by his sweetheart. One of the scenes reproduces the famous painting, "Breaking the Home Ties," by Thomas Hovenden.

"THE KID FROM KLONDYKE."

This is a distinctly unusual and entertaining comedy. The "Kid" unused to the world and with his big pile was thought to be an easy mark, but he proved himself smarter than was expected and got the girl he wanted too.

"PULL FOR THE SHORE, SAILOR."

An appealing story of the fisherman's life on the New England coast. Parted foolishly in anger, the loving wife thought that her husband had been lost at sea, but he was almost miraculously restored to her.

A Good Amusing Edison Comedy.

The Edison Company are releasing on February 14th, length 1,000 feet, a good amusing comedy, "The Kid from the Klondyke." This is a character comedy, and not a formal Western. There is no scenery in it; it is a hotel lobby, parlour car, automobile and city picture, and it relates the comic experiences of a breezy young man who had made a big roll of greenbacks and a bank account of startling size. He fell in love with the hotel stenographer, scraped acquaintance, proposed and was sent to Chicago to ask papa is told freshly and is very amusing, as are his adventures on the Pullman. The fun comes almost wholly from the Kid, who does well. The stenographer was well chosen and acts highly creditably. — *Kinematograph and Lantern Weekly.*

"A Film with a Purpose."

It is interesting to note that the Edison Film, "At the Threshold of Life," has been produced in co-operation with the American National Kindergarten Association, and constitutes a very strong appeal for increased educational facilities of this description. There could be no stronger argument in favour of this good cause than this admirable picture, and we congratulate the Edison Company on turning cinematography to such excellent purpose. The power of pictures is only dimly realised at present, but such films as these help to demonstrate the cinematograph's potentialities. — *Bioscope.*

Authors and the Cinematograph

It is surprising how few well-known works by popular authors have been utilised by the film producers. The Edison Company, whose excellent film, "The Black Arrow," has been founded upon Robert Louis Stevenson's great novel of that name, are to be congratulated upon their praiseworthy example. This is as it should be, and we can only hope that further developments will be made in this direction. — *Bioscope.*

The Three Musketeers.

Another masterpiece by the firm of Edison "The Three Musketeers" — is being presented at the Terminus-road picture hall for the first three nights of this week. It aroused much interest, as the story is well represented and the pictures are particularly clear. *Eastbourne Gazette.*

It is somewhat unusual for a picture incidental to be starred on a variety theatre bill. This we found to be the case relative to the Queen's, Poplar, where Edison's Dickens' 'Christmas Carol' took precedence even of the dramatic sketch last week. — *Kinematograph and Lantern Weekly.*

Recent Edison Releases

A Complete Table from Nov. 15.

Nov.	18 — The Silent Tongue (Com.)	600
	18 — At Jones' Ferry (Dr.)	1000
	22 — Under the Tropical Sun (Dr.)	800
	22 — The Escaped Lunatic (Com.)	550
	22 — The Stolen Dog (Com.)	350
	25 — For the Queen (Com.)	500
	25 — The Lighthouse by the Sea (Dr.)	1000
	29 — An Unknown Language (Com.)	1000
	29 — The Sheriff (Dr.)	1000
Dec.	2 — The Sailor's Love Letter (Dr.)	1000
	6 — The Big Dam (Dr.)	1000
	6 — Mary's Masquerade (Com.)	1000
	9 — A Christmas Carol (Dr.)	1000
	13 — Three Musketeers (Dr.) Part I.	1000
	13 — Three Musketeers (Dr.) Part II.	1000
	16 — Maiden of Pie-Faced Indians (Com.)	500
	16 — Turning the Tables (Com.)	500
	20 — The Summer Girl (Com.)	1000
	20 — Leaves of a Romance (Dr.)	1000
	23 — Eugene Wrayburn (Dr.)	1000
	27 — A Cure for Crime (Com.)	1000
	27 — Her Wedding Ring (Dr.)	1000
	30 — At the Threshold of Life (Ed.)	1000
Jan.	3 — Mae's Suitors (Com.)	1000
	3 — A Conspiracy Against the King (Dr.)	1000
	6 — Love and Hatred (Dr.)	1000
	10 — The Faries' Banquet (Com.)	400
	10 — The Girl and the Motor Boat (Dr.)	1000
	13 — The Reform Candidate (Dr.)	1000
	13 — How the Telephone came to Town (Com.)	600

Education by Film.

The Cinematograph in the Schools.

From an interesting article recently published by "*The Evening News*" on the above subject, we extract the following:—

"The view of those who have followed closely the development of the motion picture as an aid to education is that sooner or later it will be adopted in the schools of our country. Nothing which may be included in the category of science is incapable of presentation by the versatile cinematograph, and the educational possibilities of the film are illimitable.

In the immediate future the importance of this method of imparting instruction will be officially recognised, and grants will – in the opinion of a high official of the Education Department – be arranged both in day and continuation schools. Although this subject has not been neglected, neither has its importance been undervalued by Whitehall; there are, as this official states, certain difficulties in the way. He rightly contends that, from an educational point of view, the "dead" and "set" (meaning the inanimate lantern slide) picture is in no way comparable with the live effect of the cinematograph."

In view of the reported interview with Thomas A. Edison appearing in the current press on the same subject, the article referred to takes on an added interest and we report the interview as published in "*Thomson's Weekly News*: -

The Cinema in School.

Edison's Latest Enterprise.

Education by Moving Pictures.

"I hear you have a new idea about education. What is it?" the pressman asked Thomas Alva Edison.

"I have," said Edison – "Education by moving pictures. Teach the children everything, from mathematics to morality, by little dramas acted out before the camera, and reproduced in the schoolroom at a very low cost. Sort o' swing the education in on them so attractively that they'll want to go to school. You'll have to lick 'em to keep 'em away.

"Take geography. You know how hard it is to remember the dry details of geography from a book. We show a map with a mark pointing to some remote spot, say in Africa. Our men have been there with the camera. The picture-play shows the native village in the forest. It shows the people strolling out, cooking breakfast, eating it, go about their work, picking rubber or cocoa, or whatever it may be. Then we show them in their games and dances. Do you suppose the boys and girls will remember that country and its customs and its products? Why, they've actually been there, through the camera.

"We've got men in Australia now, photographing the immense flocks of sheep on the ranges, the work and play of the shepherds. Then we'll show the ships unloading in the East India Docks at London, the wool shipped to the factory, unloaded, scoured, carded, spun, dyed, woven, the cloth made up in bolts, and at last the tailor putting the coat on the man – all in one series, from the beginning in the Australian bush. Don't you think that will hold their attention?

"To put this within the reach of every school in the country," Edison remarked, "we've had to work down the moving-picture machine to the size that we can sell for about £10. Then we brought down the film, which is ordinarily one thousand feet long, to about seventy-seven feet long. We'll rent a set of pictures to a school for thirty shillings a week. That's pretty cheap, isn't it?"

"And then think of the saving – you won't need any truant officers. No, siree! Every little toddler in the district will just want to scoot to school!"

TO ALL EXHIBITORS.

Arrange your programme to include the Edison Film Masterpiece adapted from Charles Dickens' famous novel,

"MARTIN CHUZZLEWIT"

An event of 1912. To celebrate the centenary of Charles Dickens. One of the most marvellous Edison 3-reel films ever produced.

This subject will be shown at 8, Gerrard Street, W., on January 22nd.

RELEASE DATE, MARCH 9th, 1912.

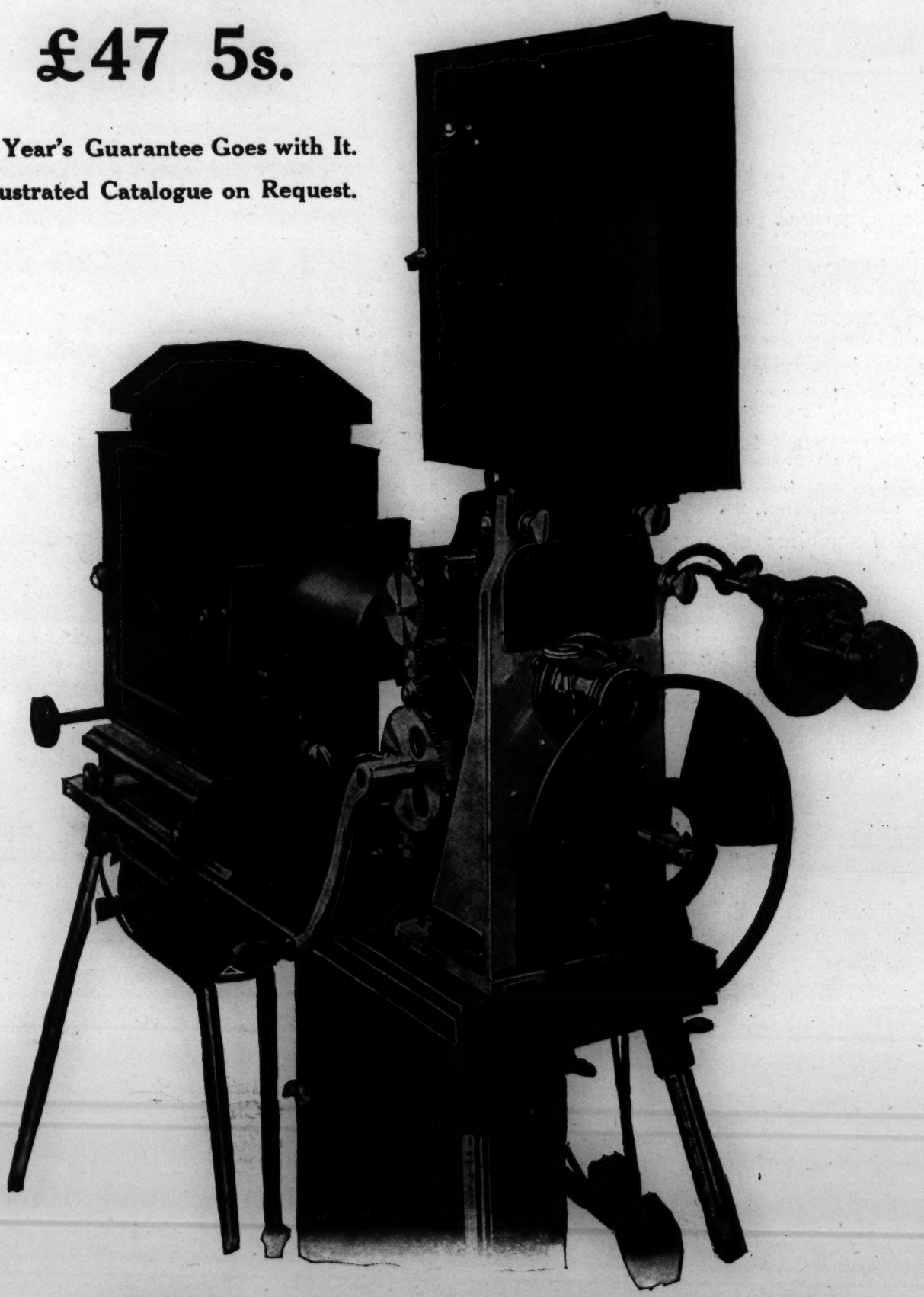
Clear, Steady Pictures—Satisfied Patrons

The Edison Model "B" with Outside Revolving Shutter

£47 5s.

A Year's Guarantee Goes with It.

Illustrated Catalogue on Request.



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